



The Art Institute of Chicago Quarterly

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STERLING MORTON

1885-1961

The President and Trustees of The Art Institute of Chicago, its Staff and all its Members are deeply grieved at the death of Sterling Morton, a Governing Life Member and lifelong friend and Benefactor of the Art Institute. We deeply regret that he could not have lived to see the completion of the Morton Wing of the Art Institute. We are hopeful that it can stand as a memorial to him and as evidence of his intense interest in the cultural life and civic greatness of Chicago.

TWO DRAWINGS BY MAURICE QUENTIN *de LA TOUR*

For many years the only eighteenth-century drawing in the Art Institute's collection of which we could be especially proud was the *Head of Benjamin Franklin* by Fragonard (given in memory of Charles Netcher II). In 1945 Mrs. Tiffany Blake, among other memorable gifts, presented to the museum Fragonard's famous *The Letter*, and in its wake, during the last few years, have come to us a number of drawings of this impor-

tant period which have made of a formerly weak group one of the most creditable parts of the collection. Due to Mrs. Joseph Regenstein's predilection for eighteenth-century drawings, twenty-two examples of the highest quality have been added as gifts of The Helen and Joseph Regenstein Foundation. They present an impressive survey from Watteau through Goya and—lest they be overlooked in a company of

COVER ILLUSTRATION: *Maurice Quentin de La Tour* (French, 1704-1788). Self-Portrait. Pastel on greenish paper, 12¾ x 9½ inches.

BELOW: *Maurice Quentin de La Tour*. Portrait of Louis de Silvestre. Pastel on greenish-brown paper, 11½ x 9¾ inches. Both drawings are gifts of the Joseph and Helen Regenstein Foundation.



so many famous names—we wish to call attention here to two portraits by Maurice Quentin de La Tour which are of great value in bringing our group of eighteenth-century drawings to its present strength.

Maurice Quentin de La Tour was the most fashionable portraitist of his time and in his work has left what may be called a group portrait of eighteenth-century France. His subjects were most of the famous people of the day, from Louis XV and Mme de Pompadour to Diderot and Jean-Jacques Rousseau. He worked exclusively in pastel, much to the concern of his contemporaries, who regretted that these precious representations of character and truth, in the delicacy of colored pencils, would soon be damaged or completely ruined. La Tour, during the last years of his activity, may have done more harm than the accidents of cruelty and time, for he tried to improve many of his drawings by reworking them, and thus destroyed their original spontaneity and that realization of fleeting expression and changing light which was one of his finest attributes. His drawings have always been highly prized. Many of them have resisted deterioration as well as the artist's improvements, and like the two examples in the Regenstein gift, preserve all those qualities of evanescence and penetration which made La Tour famous. In common with his eighteenth-century admirers, we are impressed, in spite of ourselves, by their lifelike representations of human individuality and character. They belong with those other works of art which speak so clearly for themselves that analysis is unnecessary.

La Tour was born in the town of Saint-Quentin in 1704. His father, a church singer, opposed the boy's desire to become an artist so when he was fifteen the young La Tour ran away to Paris. There he worked with Spoeede and developed a passionate admiration for the pastels of Rosalba Carriera. After travels which took him as far as London, he returned to Paris, his talent having developed to such a degree of virtuosity that it brought him many clients in a milieu where he had numerous excellent rivals. His prices to wealthy patrons were exorbitant, and many are the anecdotes of his almost impudent independence and transactions which bordered on robbery. Most of these stories originated with Mariette who admired him as an

artist and disliked him personally. La Tour's work brought him the highest public and official recognition and the wealth he accumulated permitted him great liberalities during the last years of his life. He established a prize at the Royal Academy, donated a fortune to public works in Amiens and heaped upon his native city, Saint-Quentin, which he had left as a vagrant, all kinds of gifts and charities. In 1784 he returned there to live until his death in 1788.

The two portraits in the Regenstein gift are an admirable abstract of La Tour's work, as they exemplify, by striking contrast, two opposite poles of his ability. The *Self-Portrait* is an example of the La Tour pastel beloved by the French public of the eighteenth century. This drawing is believed to be the earliest of many self-portraits by La Tour. Here color has been so sensitively and wisely manipulated to enhance the rendition of form that the effect is almost uncanny in its success. Our second drawing has lately been identified as a portrait of the painter, Louis de Silvestre, because of its unmistakable resemblance to other works by La Tour for which Silvestre was the sitter. For many it will be the favorite of our two masterpieces because of its suggestion of tendencies which later became evident all the way through romanticism and into expressionism.

The long life of La Tour came to an end at the threshold of the French Revolution. Like Mozart's *The Marriage of Figaro*, his portraits recall, for a later and more puzzled world, the last hours of a rational society before the breaking of a destructive storm. With all its restrictions of medium and subject, his work has the welcome virtue of unconscious consistency without monotony. The historical "tonality" is unbroken, but the unwavering truth of the artist's observation and his admirable but far-reaching good sense will keep these drawings alive in any age. The dust of his pastels vibrates with life and he seems to have known every secret of his models, but his revelations of them are in the terms of refinement and discretion. All this "faithfulness to nature" did not prevent him from bringing an unmistakable part of himself to each drawing, like the best actors who, as Marivaux said, always let us know they are acting.

HUGH EDWARDS

The King in the Artist's Studio, woodcut by Burgkmair from "*Der Weisskunicg*."



MAXIMILIAN I by BURGKMAIR

The Department of Prints and Drawings has had the good fortune of starting its anniversary year with a print acquisition of uncommon artistic and historic interest. It is the Equestrian Portrait of the Emperor, Maximilian I of Habsburg, by Hans Burgkmair the Elder, printed from two wood blocks in black and gold on vellum. One of its former owners was the noted Austrian collector, Franz Ritter von Hauslab, whose entire collection of prints and rare books was acquired after his death in 1886 by the Prince of Liechtenstein; and in that famous collection it has remained until recently. It comes to the Art Institute through the Buckingham Fund.

With this print, the Art Institute has gained a masterpiece of German Renaissance art, as well

as key piece in the history of creative print-making. Miraculously, it has survived four and a half centuries without a flaw.

Against the background of a delicately ornamented Renaissance structure, the Emperor is seen in profile, clad in a splendid suit of armor and wearing a crowned helmet topped with peacock feathers. He is astride a horse which also wears elaborate armor. Only a small part of his face is visible, but the letters, "IMPERATOR CAESAR MAXIMILIANUS AUGUSTUS", above the banner with the double-headed Habsburg eagle leave no doubt about his identity or his exalted station. That the artist was permitted to let his name appear in equally large letters is ample proof of the high esteem he enjoyed at court. A scroll on the marble floor shows the date 1508.

OPPOSITE: *Hans Burgkmair the Elder (German, 1473-1531). Equestrian Portrait of the Emperor Maximilian I, 1508. Woodcut printed from two blocks in black and gold on vellum, 321 x 225 mm. (12½ x 8¾ inches). Acquired through the Kate S. Buckingham Fund.*

In that year, Maximilian had become Emperor, and there is no doubt that the print was made in honor of that event.

Born in 1449, Maximilian was no longer a young man at this time, but to portray him in armor on horseback was no idle flattery, for he was very much at home in this fashion, not only as a leader in battle, but even more so as an active participant in the noble sport of the tournament, which he had rescued from oblivion and reorganized by establishing new sets of rules. "The last of the Knights", later historians have called him. He also was dedicated to hunting, especially in the mountains of Tirol, and he wrote a book on the subject. Sportsmanship was but one facet of Maximilian's colorful and magnetic personality. He was well-educated, spoke several languages and concerned himself seriously with arts and sciences. His artistic projects largely served to publicize himself and his regime which, from a modern point of view, may seem excessively vain; but after all, the image makers of those days had not yet discovered the publicity value of humility.

On the political scene, Maximilian occasionally was impulsive and unrealistic, and therefore has been criticized by several nineteenth century writers, most severely by the great Austrian dramatist, Franz Grillparzer, who called him the Don Quixote of his century. Surely, Maximilian was not as wise a ruler as his grandson Charles V was to be, but he did much of the groundwork that made Charles's vast empire possible. And although some of his petty wars seem useless and indecisive, all of Europe had reason to be thankful for the crushing defeat he dealt the Turks in 1494.

Maximilian's favored place of residence appears to have been the free city of Augsburg, at that time probably the wealthiest and most cosmopolitan town in Germany. "Mayor of Augsburg", he was jestingly called by contemporary critics. Here, he surrounded himself with scholars and artists of a high calibre. Among them was Hans Burgkmair, who in the early years of

the sixteenth century had emerged as the most gifted and progressive painter of the Augsburg School, which for a long time had been dominated by the elder Holbein. (There is reason to believe that because of Burgkmair's rising star, the elder Holbein left Augsburg to settle in Basel.)

Only two years younger than Dürer and one year younger than Lucas Cranach, Burgkmair was brought up, as they were, in the late Gothic tradition. Born in Augsburg, he studied for a short time in Colmar with Martin Schongauer, chief exponent of the fragile and sensitive *fin de siècle* spirit of the latest Gothic phase. Perhaps it was owing to the cosmopolitan climate of Augsburg, with its strong Italian influence, that Burgkmair more readily and painlessly than other Germans of his generation surrendered to the spirit of the Renaissance. Not as vital and intense as Dürer, nor as delightfully imaginative and romantic as Cranach, Burgkmair from the very start had a superior sense for harmony and clarity as well as a flair for the decorative qualities we find later in the work of Hans Holbein the younger, who must have known and admired Burgkmair, though he actually never studied with him.

Augsburg had been one of the great early printing centers, and Burgkmair appears to have grown up working for the book publishers (principally Erhard Ratdolt) as well as wielding the paint brush. Maximilian evidently was quick to recognize his special gift for narrative illustration, and he made full use of it in his great autobiographic works, the *Theuerdank*, first published in 1517, and the *Weisskunig* (*White King*), which was left unfinished at the time of his death. In these works the plates designed by Burgkmair possess a very special eloquence of narration and an unsurpassed charm of composition. One of these represents the King visiting the artist's studio (obviously Burgkmair himself). The most ambitious effort in Burgkmair's graphic work, however, are the two woodcuts of Maximilian which he made in 1508.



The first one has been described. The second one, its companion piece and of equal size, actually represents St. George the dragon killer, but to the contemporaries, it must have been obvious that St. George here symbolizes the Emperor. The "DIVUS GEORGIUS CHRISTIANORUM MILITUM PROPUGNATOR" leaves no doubt about it, as his victory over the Turks entitled him to call himself "Defender of the Christians".

Luckily, the origin of these two remarkable prints is illuminated by a letter written by the humanist, Conrad Peutinger, who was Maximilian's adviser in artistic matters, and addressed to the Duke Frederick "the Wise", Elector of Saxony (who later became well known as the protector of Martin Luther). Dated September the twenty-fourth, 1508, the letter roughly reads thus:

"Last year, Your Grace's chamberlain, Herr Degenhart Pfeffinger, sent me pictures of a Knight in armor, executed through printing in gold and silver by Your Grace's court painter, and this has induced me to accomplish such art here [in Augsburg] as well. And with considerable effort, I have succeeded in making prints of Knights in silver and gold of which I am sending Your Grace some samples, humbly begging Your Grace to kindly examine them and to advise me whether they are well printed or not."

This letter throws light upon a crucial event in the history of printmaking, an event that came to pass hardly through the efforts of Herr Peutinger and Herr Pfeffinger, but rather through the genius of the two unnamed artists: Lucas Cranach, court painter to Frederick the Wise in Wittenberg since 1504, and Hans Burgkmair. The print by Cranach can be no other than his St. George on horseback, with the dead dragon lying on its back. The British Museum owns an impression printed from two blocks in black and gold on blue-tinted paper and a second one in Dresden is printed in black and white, also on blue paper. (There are other impressions from the key block in black only.) Not one of Cranach's most important woodcuts, it is nevertheless a charming work, full of fairy-tale romance and good humor. To let the saint's exaggerated head-dress compete with the foliage of the trees is a typical Cranach touch.

Although the Imperial Court was duly impressed by this novel method of printing, we

may assume that Cranach's charming informality and whimsical humor hardly suited the taste of Maximilian and his entourage. At any rate, the two prints by Burgkmair are considerably more ambitious in scale and monumental in concept, and also much more elaborate and refined in execution.

This method of printing in gold or silver was a delicate business which might easily go awry, and the number of prints made this way must have been strictly limited. Undoubtedly, they were intended as presents for princes and other persons of high station, and those printed on vellum were reserved for very special occasions; if, indeed, more than one was made. How the printing was accomplished is still a matter of controversy, but it is believed that, after the first block was printed in black and the paper had dried, the second block (also an outline block) was printed in a dull white sticky material which served as base for the application of gold dust.

Of the Equestrian Portrait, three impressions in this manner have survived. Of these, the one now acquired by the Art Institute is probably the finest one. This at least appears to be the consensus of opinion among writers on the subject. The second impression, in black and gold on crimson-tinted paper, is in the Ashmolean Museum in Oxford, and a third, also from the Liechtenstein collection, printed in black and dull white on slate-blue tinted paper, is in the Cleveland Museum of Art. There is doubt whether in the Cleveland impression the white printing was intended as final or as a base for gold. Finished or not, the print is most effective as it is: like a mysterious apparition in moonlight.

Of the St. George, there exist only two impressions in this manner: one in Oxford, printed in gold and silver on blue-tinted paper and the other in Berlin, printed in gold and silver on vellum, probably each from a different block. The silver, unfortunately, has become oxidized and hardly differs from the black of the key block.

The whole idea of using a second line block for the highlights is obviously derived from black ink drawings on tinted papers with white highlights added with a finely pointed brush, a type of drawing which was popular all through

the fifteenth century in Italy as well as in the North. And quite suddenly—it must have happened between 1508 and 1510—printmakers discovered that they could achieve that effect by much simpler means, namely by leaving the highlights blank and printing the surrounding areas in an even tone; in other words, by replacing the second line block by a tone block, or even two or three tone blocks of different shades of the same color. This method soon became popular in Italy and therefore has been named “chiaroscuro” woodcut. Ugo da Carpi claimed the invention, but it appears that priority belongs to the artists of Augsburg, particularly to Jost de Negker, an ingenious craftsman from Antwerp, who joined the group of artists working for Maximilian before or about 1510. That is the date of the marvelous chiaroscuro

woodcut, “The Lovers Surprised by Death”, in which de Negker’s name (in letterpress) appears besides Burgkmair’s.

The new chiaroscuro method was now also used for subsequent printings of the Maximilian and St. George woodcuts, and the second line block for the highlights of gold or silver was replaced by a tone block, printed in pale green, olive-green, or brick-red. This new, more expeditious method may have made feasible a wider distribution of these prints, but today, eight impressions survive of the equestrian portrait (one is in Boston and another in the Lessing Rosenwald Collection). Some of these are without the zero of the date, others with the date 1518, and most of them bear the name of Jost de Negker. Even these later impressions are priceless possessions of the museums which own them.

HAROLD JOACHIM

Lucas Cranach the Elder (German, 1472–1553). St. George on Horseback, ca. 1507. Woodcut printed from two blocks in black and white on blue-tinted paper.



Hans Burgkmair, St. George. Woodcut of 1508.



EXHIBITIONS IN REVIEW

ARTISTS OF CHICAGO AND VICINITY

Gunsaulus Hall: Mar. 31-May 28

The 64th Annual Exhibition, an all-juried show, was chosen by Leon Kroll, Bernard Perlin and Theodoros Stamos, painters; Helmut van Flein, sculptor; and Allen S. Weller, Dean of the College of Fine and Applied Art, University of Illinois.

TREASURES OF CHICAGO COLLECTORS *East Wing Galleries: Apr. 15-May 7*

The second exhibition in a series devoted to Chicago collectors and collections.

SOCIETY FOR CONTEMPORARY AMERICAN ART

East Wing Galleries: May 17-June 4

The Annual Exhibition of contemporary painting and sculpture, chosen by members of the Society.

ANNIVERSARY EXHIBITION, THE DEPARTMENT OF PRINTS AND DRAWINGS

Print and Drawing Galleries: Apr. 15-continuing

In celebration of its 50th anniversary, the department will show a selection of masterpieces acquired during its first half a century.

CHINESE LACQUER

Gallery 0-5: continuing

A selection of finely carved, painted and inlaid examples from the collection of Mr. and Mrs. Philip Pinsof of Chicago. Lacquer is a facet of Chinese art which only in recent years has stimulated the interest of serious collectors. In the West, our knowledge has been largely restricted to the enormous screens which were exported to Europe during the 18th and 19th century. As early as the 14th century, however, Chinese craftsmen were creating fine covered boxes, cups, trays and accessories of exceptional artistic merit, evincing a high degree of imaginative skill and insight into the possibilities of this remarkable material.

RHINOCEROS HORN CUPS

Gallery 0-3: continuing

Rhinoceros horn cups, known in China as early as the Han dynasty (206 B.C.-A.D. 221), were carved mainly at Canton. These cups and cornucopias, with their elaborate and deeply undercut openwork designs, were exported to the Near East in the 18th century and a few reached Europe. There, with jade ivory, and tortoise-shell objects, they were greatly prized for their fine carving. The examples shown are a selection from the collection presented to the Art Institute by Mrs. John T. Pirie.

JAPANESE PRINTS

Gallery 0-7: Mar. 23-continuing

An exhibition from the collection of Chester W. Wright, one of the group of distinguished Chicago collectors living in the University area. Dr. Wright, professor emeritus in the Department of Economics, taught at the University of Chicago from 1907 to 1944. He began collecting Japanese prints in the early 1920's. This choice from his collection covers the field from a few prints by the early masters down through artists working in the medium during the early years of the twentieth century.

CHINESE AND JAPANESE PAINTINGS

Gallery 0-2: Apr. 7-continuing

Recent additions to the collection.

JAPANESE SCREENS

Tyson Gallery: Apr. 11-continuing

A selection from the permanent collection.

CHINESE JADES

Gallery 0-3: continuing

Jades from the Edward and Louise B. Sonnenschein collection.

ENGLISH LUSTERWARE

Gallery G-15: through July 16

Lusterware from the Art Institute's Lucy Maud Buckingham collection, one of the most inclusive ever assembled. Solid "silver" and copper luster, pink luster, resist lusters in various colors, and lusterwares with molded or applied relief are among the types shown in this exhibition of objects for use and decoration dating from about 1800 to the Victorian age.

RENAISSANCE JEWELS FROM THE MELVIN GUTMAN COLLECTION

Gallery H-16: continuing

Since 1951 Mr. Gutman of New York has graciously lent a substantial part of his magnificent collection of Renaissance jewels to the Art Institute. This special exhibition, temporarily off view during the reorganization of the Decorative Arts galleries as a result of the construction of the new School building, has now been newly installed in Gallery H-16. Among the precious pieces on view are a number of intaglios and cameos in fine settings, a carved prayer nut of the Gothic period, exquisite necklaces and pendants, a cut rock crystal goblet, rings, and other objects of virtu remarkable for their quality and workmanship.

HANDWOVEN FABRICS

Gallery H-3: through Apr. 16

By Else Regensteiner and Julia McVicker. In 1946 these two Chicago weavers combined their efforts and their names in the establishment of the REG/WICK Studios, where they design and produce custom handwoven upholstery and drapery fabrics. Mrs. Regensteiner also teaches weaving at the School of the Art Institute.

LITURGICAL AND SECULAR SILVER

Gallery H-3: Apr. 22-June 11

By William Frederick. The artist is a graduate of the School of the Art Institute, where he also taught metal design from 1954 to 1960. Mr. Frederick has exhibited widely and received several awards for his work in sterling silver. A special series of models showing the casting process are included in this exhibition.

FOUR PHOTOGRAPHERS

Photograph Gallery: through Apr. 23

Four Young Photographers Working in the Chicago Area: *Rodney Galarneau, Thomas Knudtson, David Rowinski, Joseph Sterling*. An exhibition, covering a wide range of subject matter and treatment, by a group of interesting and gifted newcomers, all of whom are concerned with photography as an independent esthetic medium.

ROBERT FRANK: PHOTOGRAPHS

Photograph Gallery: Apr. 28-June 11

The work of one of the most courageous and stimulating of living photographers whose book, *The Americans*, and two motion pictures, have aroused much discussion and exerted widespread influence.

SOCIETY OF TYPOGRAPHIC ARTS

Print Gallery: May 20-June 30

The Society's annual exhibition of design in Chicago printing.

ART RENTAL AND SALES GALLERY OF THE WOMAN'S BOARD

Continuing

The Spring Collection, a new group of oils, watercolors, prints, drawings and small sculpture by Chicago artists is on view. All works are for rent or sale to the public. Office hours are from 10:30 to 4:30 on weekdays (on Thursdays until 9 p.m.) and Saturdays from 12:30 to 4:30.

THE THORNE MINIATURE ROOMS

Continuing

Models illustrating the great styles in interior decoration, designed and produced by Mrs. James Ward Thorne. The Miniature Rooms, in a new setting and lighting, are open daily from 10 to 4:30, on Thursdays from 10 to 9 p.m., and on Sundays from Noon to 4:30. The special admission charge is 25¢ for adults and 15¢ for children. Admission is free to Members.

HOURS: The Art Institute of Chicago is open weekdays from 9 a.m. to 5 p.m. On Thursdays museum hours are from 9 a.m. to 9:30 p.m., and on Sundays and holidays from noon to 5 p.m. Admission is free.

The Cafeteria and Mather Room are open to the public every day except Sunday, from 9 a.m. to 4 p.m. Dinner is served every Thursday evening from 5 p.m. to 8 p.m.

The Ryerson Library is open to the public weekdays from 9 a.m. to 5 p.m. On Saturdays the hours are from 9 a.m. until noon. The Library does not remain open on Thursday evenings.

For information on the activities and program of The Art Institute of Chicago, call CEntral 6-7080 during the day, or write to the Information Desk, The Art Institute of Chicago, Michigan Avenue and Adams Street, Chicago 3, Illinois.

NOTES AND PREVIEWS

CHICAGO TREASURES

The Art Institute is presenting an exhibition, *Treasures of Chicago Collectors* (April 15 through May 7), the opening of which will coincide with the biennial meeting of The American Federation of Arts. This is the second exhibition in a projected series devoted to Chicago collections, the first of which was last autumn's *Primitive Art in Chicago Collections*. The third will be devoted to contemporary masterpieces.

A museum of art owes much of its contents to the generosity of interested and dedicated collectors, and the Art Institute is especially indebted to its generous and discriminating collecting patrons during the years. The health of a museum of art depends not only upon the continuing generosity of its patrons, but upon a growing group of enthusiastic collectors. One of the purposes of this exhibition is to show the Chicago public the range and extent of collectors' interests hereabouts, and the vitality and taste of local collectors.

A fascinating bit of evidence which the exhibition will give is that Chicago collectors are still overwhelmingly committed to contemporary art, as they have always been. One has only to recall that the donors of our first great impressionist pictures bought them at a time when these present-day classics were then as problematic as the School of New York is today. The case of collecting old masters is also as it always has been: relatively few Chicagoans have bought in this range, but what they have bought has been most distinguished.

The exhibition will include important and handsome pieces of oriental, primitive, classical, medieval, and renaissance art, old master paintings, and nineteenth-century and contemporary pictures.

J.M.

AFA CONVENTION

The American Federation of Arts will hold its biennial convention in Chicago April 13 to 15, with the Art Institute acting as host. Delegates include museum directors, curators, educators, collectors, and art enthusiasts from the entire country. A special exhibition, *Treasures of Chicago Collectors*, will be opened in the East Wing Galleries. William McCormick Blair will wel-

come Federation members at the opening session, and Allan McNab and John Maxon will take part in the general program.

The convention theme, "Art is Opinion," will be developed through a series of lectures by a group of distinguished speakers, including Philip R. Adams, Director of the Cincinnati Art Museum; Jean Béliard, Consul General for France in Chicago; John Canaday, art critic of the *New York Times*; Leslie Cheek, Jr., Director of the Virginia Museum of Fine Arts; W. McNeil Lowry, Director of the Program in Humanities and Arts of the Ford Foundation; Roland Penrose, Chairman of the Institute of Contemporary Arts, London; Harold Taylor, former President of Sarah Lawrence College; and Allen S. Weller, Dean of Fine and Applied Arts, University of Illinois.

The American Federation of Arts, founded in 1909, is devoted to fostering the production and cultivating the appreciation of art in America. Its program at the present time includes traveling exhibitions of art, publications, and consultation services. Its membership consists of over 460 art institutions and several thousand individual members.

THE SCHOOL

The June issue of the *Quarterly* will be devoted to the School of the Art Institute, describing and illustrating the new building which now houses the studios, shops, lecture rooms, offices and exhibition gallery.

PUBLIC SCHOOL ART SOCIETY

The office of the Chicago Public School Art Society is now located on the first floor of the Ferguson Memorial Building. In its larger quarters, the Society more conveniently engages in its work of encouraging and assisting the wider appreciation of art among students in the public schools.

MEMBERSHIP

Did you know that your Membership in The Art Institute of Chicago offers you these following benefits and privileges?

- Free admission to important paid exhibitions; to the Thorne Miniature Rooms; the Art Through Travel and Thursday Evening Film Series; and to special lectures given by speakers distinguished in the arts, education, and the theatre.
- Attractive discounts to the Goodman Theatre Members' Series and Children's Theatre performances, and on purchases at the Museum Store.
- The opportunity to enroll in the Members' Studio and Adult Sketch Classes; and for children, the Saturday Classes for Children of Members.
- Invitations to private previews of special exhibitions.
- LecTour in the galleries without charge.
- Free *Quarterly* mailings, listing activities, exhibitions, and acquisitions.
- Use of the new Members' Room, open Monday through Friday from 11:00 a.m. to 4:30 p.m., for rest and relaxation in pleasant, quiet surroundings, and where coffee is served by the Woman's Board each afternoon between two and four.
- And, most important, with your active support, you can participate in the aims and program of the Art Institute, one of America's great museums. Your continued interest can help the Institute expand its collection, its presentations, and its vital work as a cultural and educational center for the great Midwest community.

You are invited to become a Member now. If you are already a Member, you might remind your friends, relatives, or neighbors of the benefits of Membership. An Annual Membership is \$12.50; Life Membership, \$200. For information call or write to the Membership Department, The Art Institute of Chicago, Chicago 3, Illinois. Telephone: CEntral 6-7080.

THE MAY FESTIVAL

"The Lively Arts" are scheduled to prevail throughout the Art Institute on the evening of May 23, date of the annual May Festival given by the Woman's Board of the Art Institute.

Living Galleries, a popular feature of last year's Festival, will again be staged in the painting and decorative arts galleries. Dutch old masters, Renoir ladies, a country kitchen (after Doris Lee), and glimpses of the world of Toulouse-Lautrec and Japanese prints will be enacted in full dimension by talented amateurs dressed in prize costumes.

Keyed to their settings in the galleries will be a Japanese tea ceremony, a Picasso studio, and an art students masquerade. Fullerton Hall is reserved on that evening for a surprise premiere, and there will be music in the galleries.

The Art Rental and Sales Gallery will hang a special exhibition of work by Chicago artists for this occasion, the Museum Store will remain open for the evening, and there will be a special boutique devoted to the sale of imaginative and decorative creations designed and made by Mrs. James Ward Thorne.

Invitations to this year's gala May Festival will be sent out to Members during the last week in April. Festival time is Tuesday, May 23, from 6 to 10:30 o'clock.

THE COMMUNITY ASSOCIATES

Since its establishment by the Board of Trustees in 1952, one of the principal objectives of the Woman's Board has been to stimulate interest in the Art Institute. At their first meeting, Mrs. Tiffany Blake described this broad responsibility of the Woman's Board in the closing words of her opening address as President of the newly formed Board: "The Art Institute is here to be used. I wish our motto might be that we shall interpret the spirit of its great collections and services for the betterment of everyone in our Community."

One of the most successful projects intended to carry out this objective has been the organization of six suburban associates groups, beginning with Winnetka in 1954 and now including Oak-Park-River Forest, Homewood-Flossmoor, Village (Hinsdale, LaGrange, etc.), Highland Park, and the new Wayne-Geneva Associates.

Through meetings in their own communities and occasional group visits to the Art Institute, members of the associates have become better acquainted with the facilities, programs and collection of the Art Institute. Many of the associates have become Members of the Art Institute, and are instrumental in promoting Membership in their communities.

Total membership in the six groups is now more than a thousand persons; within their own communities they have developed active art programs which have been stimulated by their close association with the Art Institute and its services.

Portrait of Mrs. Tiffany Blake,
by Jack Levine. Drawing in
pencil, 12 x 16 inches, com-
missioned by the Woman's
Board in 1960 to honor their
first President. Lent by the
Woman's Board of the Art
Institute.



THE ART INSTITUTE CALENDAR

APRIL—MAY 1961

SUNDAYS

SPECIAL LECTURES

Sundays at 3:30 except Apr. 2

Fullerton Hall

Open and free to the public

Apr. 2 *The Life and Works of El Greco*, by René C. Taylor, The University of Granada, Spain. (at 2 p.m.)

Apr. 23 *The Artist in Tribal Africa*, by Hans Himmelheber, Ph.D., M.D., Heidelberg.

May 21 *Design in Daily Life*, a panel discussion by members of the Society of Typographic Arts.

ART THROUGH TRAVEL

Sundays at 2:00

Fullerton Hall

Free to Members

General admission 80¢

Illustrated lectures by Addis Osborne

Apr. 9, 16 *Copenhagen, City of Fact and Fancy*

Apr. 23, 30 *European Wanderings*

May 7, 14 *Holiday Capitals*

EXHIBITION PROMENADES

Sundays at 2:00

Mar. 26 *The Arts of Denmark*, John W. Parker.

East Wing Galleries

Apr. 9 *Japanese Prints in the Collection*, Margaret Gentles, Associate Curator of Oriental Art.

Oriental Galleries

Apr. 16 *50th Anniversary Exhibition, Department of Prints and Drawings*, Harold Joachim, Curator of Prints and Drawings.

Print Galleries

Apr. 23 *Treasures of Chicago Collectors*, John Maxon, Director of Fine Arts.

East Wing Galleries

Apr. 30 *Photographs in the Collection*, Hugh Edwards, Curator of Photography.

Morton Lecture Hall

May 7 *European 18th Century Porcelain*, Hans Huth, Curator of Decorative Arts.

Decorative Arts Galleries

May 14 *Sculpture in the Collection*, John W. Parker.

Lacy Armour Gallery

May 21 *Society for Contemporary American Art Annual Exhibition*, Joseph Randall Shapiro, Chicago collector and Program Chairman of the Society.

East Wing Galleries

May 28 *American Decorative Arts in the Collection*, Lois Raasch, Staff Lecturer.

Folk Art Gallery

GALLERY CONCERTS

Sundays at 3:30

Free to the public

The Chicago Chamber Orchestra. Dieter Kober, conductor

Apr. 2 Bach, *Six-voice Ricercare* from "The Musical Offering"; Harry Josephson, *Scherzo for Oboe and String Orchestra*; Bruckner, *Adagio for Strings*; Bach, *Brandenburg Concerto No. 4 in G Major*. Grover Schiltz, oboist
Fullerton Hall

Apr. 16 Bach, *Brandenburg Concerto No. 6 in B-flat Major*; Kevin Norris, *Variations on a Theme for Piano and String Orchestra*, William Browning, pianist; Vivaldi, *Concerto for Bassoon and String Orchestra in B-flat Major*, Richard Lottridge, bassoonist
Fullerton Hall

May 7 Bach, *Brandenburg Concerto No. 5 in D Major*; Music by *Canadian composers*. Guest conductor, Alexander Brott.
Fullerton Hall

May 21 Bach, *Brandenburg Concerto No. 1 in F Major*; Franz Waxman, *Sinfonietta for String Orchestra and Timpani*; Telemann, *Concerto for two Horns and Strings in E-flat Major*; Mozart, *Five Contradances*, K.609.
McKinlock Court

June 4 Alan Hovhaness, *Concerto for Violin and Chamber Orchestra*, Francois D'Albert, guest artist.
McKinlock Court

TUESDAYS

GALLERY TALKS AND LECTURES

Tuesdays at 12:15

Mar. 28 *Art of the Northwest Coast Indian*, Allen Wardwell.
Morton Lecture Hall

Apr. 4 *Medieval Art in the Collection*, John W. Parker.
Medieval Galleries

Apr. 11 *19th Century French Art in the Collection*, Lois Raasch.
Gallery 35

Apr. 18 *50th Anniversary Exhibition, Department of Prints and Drawings*, John W. Parker. Print Galleries

Apr. 25 *Treasures of Chicago Collectors*, Richard N. Gregg, Head of Museum Education.
East Wing Galleries

ART FILM SERIES

Tuesdays at 12:15 Morton Lecture Hall

Free to the public

May 2 *Medieval Images; God's Monkeys;*
Leonardo (60 min.)

May 9 *The Titan* (Michelangelo) (67 minutes)

May 16 *Rubens* (50 minutes)

THURSDAYS

NOTE: Thursday evening, April 13, the Art Institute entertains the members of The American Federation of Arts, who will be in Chicago for their biennial convention. On this Thursday evening the museum will not be open to the public after 5 o'clock. Except for this date, Thursday hours are always from 9 a.m. to 9:30 p.m.

SPECIAL ANNIVERSARY LECTURES

Thursdays at 6:30 Fullerton Hall

Free to Members General admission 50¢

To celebrate the 50th anniversary of the Department of Prints and Drawings, two outstanding scholars present illustrated lectures in this field.

April 20 *French and Italian Draftsmanship in the 17th Century*, by Jacob Bean, Assistant Curator in Charge of the Department of Drawings, The Metropolitan Museum of Art.

Apr. 27 *French Prints of the 16th Century* by Elizabeth Mongan, Curator of Graphic Arts, The National Gallery of Art, Washington, D. C.

SPECIAL LECTURE ON RUBENS

May 4 at 6:30 Fullerton Hall

Free to Members General Admission 50¢

Rubens and the Lions' Den, by Michael Jaffé, Cambridge University, England.

ART THROUGH TRAVEL

Thursdays at 6:30 Fullerton Hall

Open only to Members

Illustrated lectures by Addis Osborne

Mar. 30 *Copenhagen, City of Fact and Fancy*

FRIDAYS

GALLERY TALKS

Fridays at 12:15

Open to the public

Mar. 31 NO PROGRAM

Apr. 7 *64th Annual Exhibition by Artists of Chicago and Vicinity*, Donald Baum, Assistant Professor of Art, Roosevelt University.

Apr. 14 *18th Century French Decorative Arts in the Collection*, by Lois Raasch. Decorative Arts Gallery

Apr. 21 *Prints and Drawings Anniversary*, John W. Parker. Print Galleries

Apr. 28 *Treasures of Chicago Collectors*, Lois Raasch. East Wing Galleries

May 5 *Treasures of Chicago Collectors*, John W. Parker. East Wing Galleries

May 12 (In Fullerton Hall at 12:15)

Six Phases of British Painting of the Georgian Period, by Margaret Truax Hunter, Art Reference Librarian, Henry E. Huntington Library and Art Gallery.

May 19 *Annual Exhibition by the Society for Contemporary American Art*, Richard N. Gregg. East Wing Galleries

May 26 *64th Annual Exhibition by Artists of Chicago and Vicinity*, John W. Parker. Gunsaulus Hall

MEMBERS' STUDIO

Classes run through May 26. Members' Studio classes are now held in the School of the Art Institute, and Members are requested to use either the Goodman Theatre entrance or the new entrance to the School at Columbus Drive and Jackson Boulevard. The room numbers are as follows:

Tuesdays 2-4 p.m. Mr. Zweerts, Room 103

Wednesdays 2-4 p.m. Mr. Zweerts, Room 106

Wednesdays, 6-8 p.m. Mr. Osborne, Room 106

Fridays, 2-4 p.m. Mr. Craft, Room 157

Fridays, 6-8 p.m. Mr. Craft, Room 100

ADULT SKETCH CLASSES

Through May 26 Open only to Members

Sketch classes continue in Fullerton Hall

Tuesdays 5:45 to 7:30 p.m. Mr. Osborne

Fridays 10:00 to 12 noon. Mr. Skaggs

SATURDAYS

CLASSES FOR MEMBERS' CHILDREN

Saturdays 11:15 to 12:15

Fullerton Hall

Through May 20

Demonstrations of drawing and painting, gallery visits to permanent and temporary exhibitions, review of children's work done at home, following guidance given in class. No registration is required. Conducted by Addis M. Osborne. *Open only to children of Members.*

PRIVATE GROUP TOURS

In addition to the scheduled tours of the permanent collection and temporary exhibition listed in the Calendar, private group visits for children and adults may be arranged. Tours, lasting fifty minutes, are given Monday through Friday. A group, to be conducted by a staff lecturer, must have at least ten but not more than thirty-five people. To make an appointment or to receive information on guided tours, write or call the Department of Museum Education (CEntal 6-7080).

LECTOUR

LecTour, the visitor's private guide through eight of the museum's picture galleries, is offered by the Institute every day of the week. Receiving sets are rented from the desk in Gallery 50, on the second floor. Hours are from Noon to 4:00 p.m. daily; from Noon to 9:00 p.m. on Thursdays; and from 10:00 a.m. to 4:00 p.m. on Saturdays. Rental fee for each tour is twenty-five cents. LecTour is always free to Members.

GOODMAN THEATRE

MEMBERS' SERIES

April 7-April 25

UNCLE VANYA. A glowing new production of Chekhov's classic comedy drama, starring Walter Abel, and directed by Alan Schneider.

Performances: Tuesdays, Wednesdays, Thursdays and Sundays at 7:30.

Fridays and Saturdays at 8:30.

Matinee on Thursday, April 20, 2 p.m.

Tickets \$2.00. Members: \$1.50

Fridays and Saturdays: \$2.50. Members: \$2.00

CEntal 6-2337 for telephone reservations.

Mail orders: Box Office, Goodman Theatre, Chicago 3, Illinois

Parking at door: 75¢ at night.

May 12-May 28

ON BORROWED TIME, by Paul Osborn

The sixth and final play of Goodman Theatre's present series stars guest artist Leo G. Carroll, and is directed by Joseph Slowik.

CHILDREN'S THEATRE

Through May 28

THE WIZARD OF OZ

A Children's Theatre "first." All the resources of a great production center combine to make this Wizard of Oz the most memorable seen in Chicago. No child can resist Dorothy, Toto, the Scarecrow, the Tin Woodman, the Cowardly Lion! And adults will remember their pleasure in the story of the little girl from Kansas who was blown by a tornado all the way to the strange, fascinating land of Oz. The production is directed by Bella Itkin, settings designed by James Harrington, and costumes by Uta Olson. Saturdays and Sundays at 2:30. General admission: 50¢, \$1.00, \$1.25. Members: 50¢, 80¢, \$1.00. Tickets may be reserved by telephone: CEntal 6-2337. Special group rates are available.

THE CHILDREN'S THEATRE ON TELEVISION

Channel 11 WTTW 5 p.m.

April 18 *The Wizard of Oz*, act II

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PRIMITIVE ART

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